

M 2090

(1922)

**How to Present**  
**"Alice In Hungerland"**

—  
**With Complete Scenario**  
—



**151 Fifth Avenue, New York City**

## SUGGESTIONS CONCERNING THE USE OF FILM ALICE IN HUNGERLAND

### I. Cash Returns Imperative.

- (1) The Film is expensive and should not be kept in your possession unless you are going to make consistent, profitable use of it.
- (2) The Film must not be shown or used merely for entertainment or for educational cultivation purposes that do not promise immediate financial returns.
- (3) The Film may be used in any church, school, theatre or public assemblage where they will permit an appeal or the distribution of cards\* immediately following the showing of the picture, on which cards those present will have an opportunity to express their desire:
  - (1) To personally adopt an orphan,
  - (2) To guarantee the adoption of an orphan,
  - (3) To make contributions,
  - (4) To enroll as volunteer speaker or worker,
  - (5) To secure a showing of the Film before clubs, lodges or other organizations where the support of additional orphans may be underwritten.
- (4) In general, the Film should never be shown or permitted to be shown unless there is an opportunity for immediate cash-in. Vague promises and prospects don't save lives, and they use up an investment of many thousands of dollars that we have made, merely to entertain a pleasure, thrill-loving public, while children die of starvation. An exception to this rule may be ministers' meetings, gatherings of school teachers and other assemblages that may in turn open the way to larger presentation of the theme. But even in such cases, they may well be asked to sign the card, either to guarantee the support of one or more orphans through their respective churches, schools, classes, etc., or guaranteeing a further showing of the Film before other and larger audiences.

\* These cards in printed form may be obtained in quantity from the national or state offices.

### II. Mechanical Arrangements.

- (1) We are told that somebody somewhere, possibly it was Horace Bushnell, preached a sermon on some such theme as "the moral depravity or the moral perverseness of inanimate objects," and from many years of personal experience in dealing with motion picture machines, stereopticon lanterns and electrical projecting devices. We want to say that when it comes to downright stubbornness, refusal to work, shattering of neatly-laid plans, wreckage of well-arranged programs and general demoralization of the gracious temperament, equanimity and dignity that should characterize a public speaker as he undertakes to present a great theme to an audience, "Maud and her family of Missouri Mules" are in the kindergarten class as compared with the motion picture machine. There is a catalog of something near to a thousand alibis that a motion picture operator, electrician, expressman, janitor and contractor can give to explain why, under the peculiar circumstances, it was impossible to project a good picture promptly at the time scheduled, and consequently why it happened that a meeting, involving possibly thousands of dollars of returns, was wrecked, opportunity lost and prestige destroyed.

#### TAKE ABSOLUTELY NOTHING FOR GRANTED WHEN DEALING WITH A MISSOURI MULE OR A MOTION PIC- TURE MACHINE.

- (2) Have everything definitely arranged, and if possible a dress rehearsal twenty-four hours before the event. You may then have time enough to have the electric light company install the necessary wiring—supply the missing part to the machine—repair the Film or otherwise meet an emergency that cannot be met at the eleventh hour without confusion and possible disaster.
- (3) Secure a good machine. It is easy to save ten or fifteen dollars by dealing with some contractor who will pull an old discarded machine from the back room or basement of a theatre and agree to project a picture: but granted that the picture is shown, such a machine may chew up and almost ruin a \$200 Film besides giving an imperfect presentation to an important audience.
- (4) Insist that the operator have everything in readiness and be at his post with every conceivable test made before the hour of the meeting. If he is found distracting the audience with the use of stepladders and other



paraphernalia in hanging the curtain, or is hammering and tinkering with his machine in the gallery during the time set for the meeting, or during the opening prayer, regard his contract as broken and his pay forfeited. A wise contractor will realize this means getting it done the day before or at least making sure that another meeting does not preclude his having access to the auditorium at his preferred time for work just before the showing.

(5) If necessary to use portable machines, try to secure one that will mutilate and wear down the Films as little as possible.

(6) For small showings in homes, clubs, etc., a silvered curtain on roller will be found very effective, both in giving an improved picture and in providing a method of erecting a curtain without displacement of valuable paintings or other furniture, and without the use of objectionable tacks and nails.

### III. Selection and Use of the Reels.

(1) The ideal program in connection with the picture will occupy at least one hour, 45 minutes of which will be required for the three-reel picture and 15 minutes for the supplementary appeal, tie-up and signing of cards, without which, as a rule, the picture should not be shown.

(2) In cases, however, where it is absolutely impossible to secure a full hour, the number of reels can be reduced, but the 15 minutes for the appeal, signing of the cards and necessary tie-up should be retained, even though it is necessary to cut out one or more of the reels.

(3) In a program where only 45 minutes is available, it is suggested that only two reels of the picture be shown, the speaker introducing the two reels with a statement concerning the general character of the first reel, perhaps merely suggesting that it reveals "Alice" in the library of a typical American home, lost in the reading of "Alice in Wonderland," and by steps

which need not be explained in detail, transplanted from "Wonderland" into "Hungerland," where we are found at the opening of the second reel.

(4) Where 30 minutes or less are available, it is suggested that only one reel be shown, which preferably should be the condensed one reel print of the Film, but may, if necessary, be the third reel, time always being saved for the definite tie-up and process of cashing-in or personal commitment to service, without which the meeting cannot be wholly successful.

(5) For the purpose of guiding speakers in the selection of the reels and also to guide in any comments that it may seem wise to make while the picture is retained upon the screen, the following list of titles and subjects of each reel of the three reel edition is given.

## SCENARIO

*If, because of minor revisions in the Film, the following sequence is not exactly in accord with your print of the Film, it will nevertheless be sufficiently like it to serve its purpose.*

Following the main title "Alice in Hungerland," a title giving the names of the scenario writer and photographer and a title giving the names of the officers of Near East Relief, the picture opens with Alice, a girl about seven years old, seated in a chair reading the book, "Alice in Wonderland." Her mother enters the room, and Alice shows her the page she is reading, which is the beginning of the chapter headed:

Title—"A POOL OF TEARS."

Mother looks from book to portrait on wall of Alice's father.

Title—"OVER THERE, FAR ACROSS THE OCEAN, YOUR FATHER KNOWS ANOTHER POOL OF TEARS—A REAL POOL, NOT A STORY POOL —DRAWN FROM THE ACHING EYES OF SORROWING LITTLE CHILDREN."

Leaving Alice and her mother, the picture turns to Alice's father, seated at his desk in his office "over there." He has in his hand a cablegram, reading "Unless food supplies are received at once thousands in orphanages must perish—down to half rations—rush supplies." He gives cablegram to assistant.

Title—"RUSH THAT CABLEGRAM TO NEW YORK."  
Office assistant leaves the room.

Title—THE BURDEN—SUPPORTED BY THE AMERICAN PEOPLE, THE NEAR EAST RELIEF IS STRIVING TO SAVE THE STARVING AND TO GIVE A FRESH START IN LIFE TO THOUSANDS OF INNOCENT VICTIMS OF MASSACRE AND WAR.

Father looks at picture of Alice on his desk. He leaves desk and walks to map on wall in rear of room.

Title—NEAR EAST RELIEF ACTING UNDER CHARTER FROM THE AMERICAN CONGRESS HAS ALREADY SAVED MORE THAN ONE MILLION LIVES IN ITS EXCLUSIVE FIELD OF OPERATIONS.

Animated statistics on map shows scope of work of Near East Relief.

Title—AND WHILE HE ON THE FIRING LINE BATTLES TO SAVE THE LIVES OF THE HELPLESS, IN THE HOME HE HAS NOT SEEN FOR SEVERAL YEARS HIS LOVING WIFE AND DAUGHTER ARE THINKING OF HIM.

Picture returns to Alice and her mother. They read newspaper item headed "Flour ship loading for Armenian relief, sails today."

Title—"THEY ARE SENDING HIM SOMETHING TO DRY UP THOSE TEARS—THAT TERRIBLE TRAGIC POOL OF ANGUISH OVER THERE—FLOUR FROM AMERICA TO FEED THE STARVING OF THE NEAR EAST—OH, HOW I WISH I COULD GO TO HIM AND HELP—HE IS SO LONELY AND SO BRAVE!"

Picture returns to Alice and mother.

Title—"KISS ME, DEAR—I MUST MAIL SOME LETTERS NOW TO GO ON THE FLOUR SHIP SAILING TODAY."

Alice kisses mother, who leaves. Alice alone, continues to read book. She turns to father's picture on wall, then to newspaper on table.

Title—"HE IS SO LONELY."  
Alice meditates.

Title—"AND I CAN BE BRAVE, TOO."

Alice furtively tiptoes about room and finally puts on her bonnet and is ready to leave.

Title—"I AM COMING TO YOU, DADDY DARLING, ON THE FLOUR SHIP."  
Alice leaves room.

Title—AMERICA'S PROMPT RESPONSE TO THE CALL OF DISTRESS.

At dock, a ship is being loaded with food supplies for the Near East. Dr. Barton is speaking. Bishop Shipman stands nearby.

Title—ALICE, UNOBSERVED, ARRIVES AT THE DOCK SEARCHING FOR THE FLOUR SHIP.

Alice at foot of gangway to ship, stealthily gets by sailor on guard, and rushes up to deck.

Title—THE LIFE BOAT—A GOOD SAFE PLACE IN CALM OR STORM FOR ALICE.

Alice scurries along deck and climbs into lifeboat.

Title—WHEN THE SHIP'S CREW, ONE DAY OUT, START TO OVERHAUL THE LIFEBOATS THEY MAKE A REAL PRETTY HAUL.

Crew, rolling back lifeboat cover, discover Alice, who is taken out of boat.

Title—TOO LATE NOW TO SEND HER BACK, A MESSAGE IS WIRELESSED TO HER FATHER, AND THE LITTLE STOWAWAY IS TAKEN UNDER THE PROTECTION OF GENERAL SECRETARY VICKREY.

Title—A MESSAGE IN MID-OCEAN.

Outside wireless room, Mr. Vickrey receives following message: "Glad you found Alice—Constantinople reports critical situation Erivan—rush supplies—McCrea waiting."

Title—THE ATLANTIC CROSSED, GIBRALTAR LOOMS INTO SIGHT AT THE ENTRANCE TO THE MEDITERRANEAN.

Alice, Mr. Vickrey and Captain of ship looking at Gibraltar from bridge.

Title—A FOND FATHER WAITS EAGERLY FOR HIS LITTLE GIRL.

Alice father's on dock, walks impatiently to and fro, and finally, on gangway of ship, he greets Alice.

Title—THREE LITTLE LETTERS MAKE ANOTHER WORLD.

Alice and father seated on lock, Alice shows father book she has been reading, "Alice in Wonderland."

Close view of title cover of book "Alice in Wonderland." Animation changes title to "Alice in Hungerland."

Title—CONSTANTINOPLE.

Title—THE SCENES OF MISERY AND DEATH WHICH FOLLOW WERE NOT POSED AND ARE TYPICAL OF CONDITIONS WHICH PREVAIL GENERALLY IN THE NEAR EAST.

Title—CROSSING THE BOSPHORUS, ALICE IS GIVEN AN ENTHUSIASTIC WELCOME—HER FIRST ACQUAINTANCE WITH THE ORPHANS OF THE NEAR EAST—WARDS OF AMERICA.

Boat approaches dock, crowded with orphans waiting to greet Alice, who, upon landing, is presented with flowers.

Title—BUT ALICE AS A GOOD AMERICAN MUST PAUSE IN HER JOURNEY TO MAKE A VERY IMPORTANT FORMAL CALL.

Admiral and Mrs. Bristol on steps of American Embassy, Constantinople.

Title—A CURTSEY FOR AMERICA'S HIGH COMMISSIONER IN THE NEAR EAST—ADMIRAL MARK L. BRISTOL AND MRS. BRISTOL, ON THE STEPS OF THE AMERICAN EMBASSY.

Admiral and Mrs. Bristol greet Alice, who then leaves.



Title—"A VERY FINE GENTLEMAN INDEED," SAYS ALICE, "AND MY! HOW GOOD THOSE WARSHIPS IN THE BOSPHORUS LOOK."

Panorama of warships in Bosphorus.

Title—OUR LITTLE ADVENTURER BRINGS SUNSHINE TO A GROUP OF GIRLS AT THE JEWISH ORPHANAGE AT CONSTANTINOPLE, WHICH IS SUPPORTED BY NEAR EAST RELIEF IN CO-OPERATION WITH THE JEWISH COMMITTEE.

Alice among group of girls at play.

Title—ON THE PARADE GROUND OF A FORMER TURKISH MILITARY SCHOOL, NOW A NEAR EAST RELIEF ORPHANAGE, ALICE SEES 1,000 HAPPY, HEALTHY YOUNGSTERS AS THEY MARCH BY IN HONOR OF AMERICA.

Alice on platform, reviews marching boys.

Title—A FEW MONTHS BEFORE THESE BOYS WERE STARVING OUTCASTS.

Close view of marching boys.

Title—BUT THE SHIP IS WAITING—MORE SUPPLIES MUST BE TAKEN ABOARD AND ALICE BIDS GOODBY TO CONSTANTINOPLE.

## REEL II

Title—AT DERINDJE, SIXTY MILES FROM CONSTANTINOPLE, IN TWO IMMENSE WAREHOUSES, NEAR EAST RELIEF SUPPLIES RECEIVED FROM AMERICA ARE STORED.

Picture of warehouses on waterfront, with ship standing by.

Title—ONLY A FEW WEEKS BEFORE, A BATTLE BETWEEN TURKS AND GREEKS DROVE THESE ORPHAN BOYS AT DEAD OF NIGHT FROM THEIR ORPHANAGE AT BARDIZAG ACROSS THE BAY.

Title—THEY FOUND TEMPORARY SHELTER HERE —THE SOUP LINE.

Boys standing in line to receive food.

Title—THEY SING THE OLD FAMILIAR HYMNS IN ARMENIAN.

Group of singing children.

Title—AT ISMID, SIX MILES AWAY, 350 ORPHAN GIRLS, MANY RESCUED FROM TURKISH HAREMS, ARE CARED FOR.

Girls running along pathway, toward camera.

Title—95% OF THE GIRLS IN THIS ORPHANAGE WERE VICTIMS OF THE TURK—A BRANDED GIRL—THE MARK OF HAREM SLAVERY.

Close view of face of girl tattooed on forehead and chin.

Title—ON THE HILLSIDE ABOVE THE ORPHANAGE DR. MABLE ELLIOTT, OF BENTON HARBOR, MICHIGAN, CONDUCTS A HOSPITAL MAINTAINED BY THE NEAR EAST RELIEF IN CO-OPERATION WITH THE AMERICAN WOMEN'S HOSPITAL ASSOCIATION.

Dr. Elliott at foot of stairway, examining eyes of children as they descend and file past her.

Title—PRIVATION AND EXPOSURE HAVE BROUGHT DREAD TRACHOMA, FORERUNNER OF BLINDNESS, TO THOUSANDS OF ORPHAN CHILDREN —MORNING INSPECTION BY DR. ELLIOTT AND DR. ESTHER LOVEJOY, PRESIDENT OF THE ASSOCIATION.

Picture returns to Dr. Elliott examining children.

Title—MEANWHILE THE LAST OF THE RELIEF SUPPLIES ARE TAKEN ABOARD FROM THE DERINDJE STOREHOUSES.

Flour being loaded into hold of ship.

Title—AND THE SHIP SAILS ON.

Title—AT BATUM, THE BLACK SEA GATEWAY TO THE TRANSCAUCASUS, GOVERNMENT OFFICIALS GREET ALICE AND HER PARTY OF NEAR EAST RELIEF FIELD WORKERS.

Alice and her party, leaving ship, are greeted by government officials.

Title—MEANWHILE THE PRECIOUS CARGO IS TRANSFERRED FROM THE SHIP TO A WAITING TRAIN OF THE TRANSCAUCASUS RAILROAD.

Flour being unloaded from ship and transferred to train.

Title—TIFLIS, THE CAPITAL OF GEORGIA, FIRST STOP IN THE JOURNEY INTO THE INTERIOR.

Animation on map showing route to Tiflis.

Title—ONCE A GREAT CITY, NOW FALLEN UNDER THE BLIGHT OF POVERTY.

Scenic views of Tiflis.

Title—A RUSSIAN COUNTESS, NOW A NEAR EAST RELIEF WORKER, IS PROUD OF HER CHARGES IN THIS ORPHANAGE—ALSO OF HER ORCHESTRA AND CHOIR.

Group of singing children.

Title—ALICE BELONGS TO THE YOUNGER SET, OF COURSE.

Alice joins children.

Title—THE SONG IS "AMERICA."  
Children singing "America."

Title—BREAD LINE IN A CHURCH YARD AT TIFLIS WHERE 1,200 REFUGEES RECEIVE ONE MEAL A DAY—NEAR EAST RELIEF FED AS MANY AS 200,000 PERSONS A DAY IN THESE FOOD STATIONS.

People in line waiting for food.

Title—"WOMEN AND CHILDREN FIRST," SAYS ALICE.

Alice leads two little children to window where food is being distributed.

Title—IN A RUSSIAN GARDEN A CUP OF COCOA AND A QUARTER POUND OF BREAD A DAY FOR EACH CHILD KEEPS 6,259 CHILDREN HEALTHY AND HAPPY.

Large number of children march before Alice, standing on bench, waving flag.

Title—NEXT STOP ALEXANDROPOL, 800 MILES FROM CONSTANTINOPLE.

Animation on map shows route to Alexandropol.

Title—ALEXANDROPOL—SOUTHERN MILITARY OUTPOST OF THE OLD RUSSIAN EMPIRE—THE PET WAR PLANT OF THE CZAR NICHOLAS.

Panorama of barrack buildings.

Title—THE BUILDINGS ARE GROUPED AROUND A BEAUTIFUL CHURCH EDIFICE.

Panorama continued, showing church edifice.

Title—THESE MASSIVE STONE BUILDINGS PLACED END TO END WOULD EXTEND THREE MILES AND ARE NOW USED TO HOUSE 12,000 CHILDREN, THE LARGEST SINGLE ASSEMBLAGE OF ORPHANS IN THE WORLD'S HISTORY.

Panorama continued.

Title—TRIUMPHANT RECEPTION TO ALICE, REPRESENTATIVE OF GREAT-HEARTED AMERICA.

Alice passes through lane of children, cheering her. She has an American flag and flowers draped about her.

Title—A LIVING STAR OF CHILDHOOD WITH ALICE AND HER FATHER ARRIVING IN STATE.

Children in huge star formation. Carriage draws up and Alice and father alight and mount platform overlooking scene. Carriage passes off. Star formation breaks up, children running toward camera.

Title—ANOTHER LARGER LIVING STAR AND WHAT IT MEANS.

Children in formation of letters N E R and star.

Title—ALICE IN THE CHURCH STEEPLE SEES THE POINT—N. E. R.—NEAR EAST RELIEF.

Silhouette, Alice in church steeple waving handkerchief at children below.

Title—BOY SCOUTS FORM A WORD DEAR TO ALL—"AMERICA."

In space between letters N E R and star, boy scouts run in and form themselves into letters A M E R I C A.

Title—HURRAH.

Children in formation cheer, and boy scouts reform into letters H U R R A H.

Formation breaks up, children scattering in all directions.

Title—ABANDONED FARMLANDS GIVE VOCATIONAL TRAINING AS WELL AS FOOD FOR THE ORPHANS—ALBERT A. JOHNSON, HEAD OF THE NEW YORK STATE INSTITUTE OF APPLIED AGRICULTURE, SHOWS 'EM HOW TO RUN AN AMERICAN GANGPLOW.

Mr. Johnson seated on plow behind mule team.

Title—"GIDDAP"—"GIDDAP."

Mr. Johnson has difficulty getting mules started.

Title—MR. JOHNSON WISHES HE COULD SAY IT IN ARMENIAN, THEY'RE THAT KIND OF MULE. Mules refuse to move.

Title—BUT HE HOLDS IN HIS HANDS THE KEY TO THE UNIVERSAL MULE LANGUAGE, SO "SWISH, SWAT."

Mr. Johnson uses whip.

Title—THEY'RE OFF!

Mules start off.

Title—AND SO IS THE GALLERY.

Spectators follow, cheering.

Title—MR. JOHNSON, WHO TURNED 'EM LOOSE. Close view of Mr. Johnson on plow.

Title—EAGER TO AID NEAR EAST RELIEF IN REHABILITATING THE COUNTRY, MR. JOHNSON STUDIES AGRICULTURAL METHODS—PICKING FLAX.

Mr. Johnson in field, watches flax being picked.

Title—THEY THRESH WHEAT THERE NOW AS THEY DID IN THE DAYS WHEN MOSES DECREED "THOU SHALT NOT MUZZLE THE OX WHEN HE TREADETH OUT THE GRAIN."

Mr. Johnson standing on crude threshing device, being drawn over ground by ox team.

Title—OPEN AIR SLEEPING QUARTERS, A NOVELTY IN THE NEAR EAST, ARE PROVIDED FOR 4,500 ORPHAN GIRLS.

Tiers of beds in open.



Title—SO COMPLETE IS THIS ALEXANDROPOL UNIT THAT EVEN A TUBERCULOSIS HOSPITAL IS PROVIDED.

Beds for tuberculosis patients out in open. Alice inspects the ward.

Title—FLOUR FOR THE DAILY BREAD AT ONE ORPHANAGE.

Flat car loaded with flour being pushed by men toward orphanage building.

Title—BIG LOAVES IN BIG CARTS FOR BIG APPETITES.

Cart loaded with big loaves of bread.

Title—DINING AL FRESCO. END TO END THESE TABLES WOULD EXTEND A MILE OVER THE PARADE GROUND OF THE FORMER RUSSIAN CZAR.

Long view of table extending into distance. Children are seated at either side at meal.

Title—AND LESS THAN A MILE AWAY AT THE RAILROAD STATION ALICE FINDS THE DEAD BODY OF A BOY—NEGLECTED—A FEAST FOR FLIES, BECAUSE THERE WAS NO MORE FUNDS.

Alice approaches and looks down upon body of dead boy.

### REEL III

Title—HEALTH AND HAPPINESS FOR THOSE WITHIN THE FOLD.

Children inside the orphanages, at games.

Title—A MILE AWAY, MISERY AND DEATH FOR THOSE OUTSIDE.

Alice approaches two destitute, ragged children and looks at them pityingly.

Title—"BREAD! BREAD!" THEY CRY.

Old, ragged woman seated at doorstep. Alice goes to her and gives her bread.

Title—A NIGHT'S RIDE ON THE TRAIN, AND THEN IN THE SHADOW OF SNOW-CAPPED MOUNT ARARAT.

Map animation showing route to Erivan.

Title—ERIVAN.

Box car on railroad siding, showing refugees who have made the car their home. Some are huddled on roof of car.

Title—ON THE PLATFORM OF THE STATION, A RECEPTION CEREMONY WITH BAND AND GUARD OF HONOR.

Railroad station platform. Government officials greet Near East Relief party. Band playing in distance.

Title—ON THE BACK PLATFORM A STARVING MOTHER AND HER DYING CHILD.

Mother seated on station platform, holding dying baby to her breast. Alice gives mother money and walks off scene much affected.

Title—A WOMAN HUNGRY AND ILL DRAGS HERSELF TO THE CEMETERY TO DIE.

Woman lying on grave at foot of tombstone. Alice passes by.

Title—IN THE SAME CEMETERY, A FEW YARDS AWAY, ALICE AND HER FRIENDS PAY TRIBUTE TO AMERICAN MEN AND WOMEN WHO GAVE THEIR LIVES TO SAVE THE LIVES OF OTHERS.

Grave surrounded by members of Near East Relief party. Alice approaches with flowers, which she places on grave.

Title—ARMENIAN KATHOLIKOS, SAD AT HEART OVER THE MISERY OF HIS PEOPLE, GREET'S AMERICA'S MESSENGER AS SHE MAKES HER ROUNDS OF THE DEATH-STRICKEN COUNTRYSIDE.

Alice is greeted by Katholikos.

Title—RAGGED ROWS OF CHILDREN PATIENTLY WAITING THE DAILY DOLE OF BREAD FROM NEAR EAST RELIEF ORPHANAGE.

Alice walks along line of ragged, hungry children.

Title—THEY FIGHT LIKE BEASTS FOR PIECES OF BREAD DEALT OUT BY ALICE AND HER FATHER.

Alice and father distribute food to children clamoring around them.

Title—A LITTLE HUNGRY GROUP WAITS PATIENTLY AND IS REWARDED—ALL BUT TWO.

Alice alone among children eagerly grasping food from her. Close view of faces of two boys, crying, disappointed at not receiving food.

Title—"WHEN A FELLER NEEDS A FRIEND."

Boys are given bread by Alice, which they begin eagerly to consume.

Title—THE SMILE WE MUST NOT LET COME OFF. Two boys smile as they eat.

Title—INSIDE THE ORPHANAGE WHOLESOME FOOD, KINDLY TREATMENT AND MEDICAL ATTENTION HAVE WORKED A TRANSFORMATION IN THE ORPHANS WHO COULD BE ACCOMMODATED—FURTHER EXTENSION OF THE WORK WILL BRING THE SAME HAPPY RESULT TO CHILDREN STILL UNCARED FOR.

Four little children in tub being bathed.

Title—AS IN THE TRANSCAUCASUS SO IN ALL THE  
179 NEAR EAST RELIEF ORPHANAGES WITH  
THEIR THOUSANDS OF LITTLE GUESTS.

Title—IN SYRIA, WHERE BAYARD DODGE HEADS  
THE ADMINISTRATIVE COMMITTEE, THOU-  
SANDS OF HOMELESS CHILDREN ARE CARED  
FOR.

Children in courtyard of orphanage march  
through archway in double row, toward camera.

Title—AN ORPHANAGE IN JERUSALEM.  
Children in courtyard of orphanage. Upward  
panorama of orphanage tower.

Title—NECESSITY IS THE MOTHER OF—DOLLS!  
A TWIG, A BUNCH OF RAGS PLUS CLEVER  
LITTLE FINGERS AND—

Little girl making doll.

Title—IT CAN'T TALK, IT CAN'T WALK, BUT  
GOODNESS, HOW THIS DOLLY CAN LOVE.

Girl caresses doll.

Title—FOSTERING THE SPIRIT OF INDUSTRY IS PART  
OF NEAR EAST RELIEF PLAN TO MAKE THE  
CHILDREN SELF SUPPORTING—WEAVING  
RUGS AT AN INDUSTRIAL PLANT AT ERIVAN.

Girls at rug weaving. Alice inspects work.

Title—SEWING—NOTHING IS EVER WASTED—EVEN  
FLOUR BAGS ARE USED AS GARMENTS—THE  
GIRLS MAKE 'EM.

On porch of orphanage, girls sewing with Alice  
among them.

Title—THE BOYS WEAR 'EM—EVENTUALLY, WHY  
NOT NOW.

Boys come out of doorway, dressed in garments  
made by girls from empty flour sacks.

Title—SHOEMAKERS—THE LEATHER FOR 18,000  
PAIRS OF SHOES, TO BE MADE UP BY THE  
ORPHANS, FOR THE ORPHANS, WAS PART OF  
THE RELIEF SHIP CARGO.

On porch, shoemakers, orphan boys, seated at  
their work of making shoes. Alice passes among  
them, inspecting work.

Title—"PURL ONE, KNIT TWO"—WARM WOOLEN  
THINGS ARE ALSO MADE BY THE ORPHANS  
FROM MATERIAL SENT FROM AMERICA.

Group of girls knitting.

Title—AND THEY ARE LEARNING HOW TO PLAY  
TOO—THE HAPPY HERITAGE OF CHILD-  
HOOD.

Group of children gathered about pairs at folk  
dancing.

Title—THE OL' SWIMMING HOLE FOR THESE BOYS  
AT AN ORPHANAGE IN SYRIA IS THE MEDI-  
TERRANEAN SEA, NO LESS.

Large number of boys on surf, rush into sea for  
bath.

Title—BUT THE SAVING ARM OF NEAR EAST RE-  
LIEF, WITH ITS LIMITED FUNDS, CANNOT  
REACH THEM ALL, OUT IN THE FIELDS AND  
STREETS WITH THEIR RUINED DWELLINGS  
LITTLE CHILDREN STILL STARVE AND DIE.

Alice overlooking ruins.

Title—RAGGED REFUGEES WANDER LISTLESSLY  
AROUND IN QUEST OF FOOD.

Alice and her father pass before group of ragged  
refugees. Close view of feet of refugees.

Title—YOUR OLD SHOES, THE SPARE ONES; YOUR  
OLD CLOTHES, THE EXTRA SUITS—SKELE-  
TONS IN YOUR CLOSET—WOULD SAVE  
LIVES HERE.

Close view, slow panorama of ragged feet of  
refugees.

Title—WINTER AT HAND—NO WOOD FOR FUEL—  
ONLY BARE BARRACK BUILDINGS TO SHEL-  
TER THEM AND ONLY SCRAPS OF RAGS TO  
WEAR.

Destitute group seated about entrance to build-  
ing.

Title—AMONG THE RUINED HOUSES, TRAGIC RE-  
MINDERS OF WAR AND MASSACRE, ALICE  
MAKES A DISCOVERY.

Alice among ruins comes upon boy huddled up  
on ground.

Title—HER CHILDISH HEART STIRRED WITH COM-  
PASSION.

Picture returns to Alice, much affected by her  
discovery.

Title—BUT HER MISSION OF MERCY IS INTER-  
RUPTED, THE DAILY HARVEST OF DEATH IN  
ERIVAN IS UNDER WAY, THE GRIM GLEAN-  
ERS PASS BY BEARING ONE FOR WHOM  
HELP CAME TOO LATE.

Alice turns from boy and sees men carrying  
litter bearing dead body.

Automobile comes down road. Alice rushes for-  
ward and raises hand to stop it.

Title—"STOP!"

Alice before oncoming Near East Relief auto-  
mobile, which stops. Girl worker alights and Alice  
leads her to boy among ruins. Automobile draws  
up, and man picks up boy and places him in car.

Title—ANOTHER LIFE SAVED.

Automobile drives off.



Title—OTHER RESCUES ARE MADE BY AMERICA'S REPRESENTATIVES.

Automobile before entrance to Near East Relief headquarters discharges children picked up from streets. They are given clothing.

Title—FIRST STEPS IN SALVAGING—THE CLIPPERS AND SCRUBBRUSH.

Boy having hair clipped, being bathed and made ready for new clothing.

Title—A HALF HOUR LATER CAST-OFF CLOTHES SENT FROM AMERICA—"HAPPINESS IN EVERY BOX"—DID THIS.

Children lined up outside orphanage, having just been clothed by Americans. Alice passes before them, happy.

Title—THE NEWS SPREADS—AN AMERICAN ANGEL HAS COME—HOMELESS ORPHANS CLAMOR FOR ADMITTANCE AT ORPHANAGE No. 7, ERIVAN.

Group of orphans at gates of orphanage, seeking entrance.

Title—ALICE, BRAVING CHOLERA AND OTHER DREAD DISEASES, LEADS HER FATHER AND AMERICAN FRIEND TO RESCUE.

Alice approaches group with her father and American girl worker. She goes to gates which are opened by woman, who talks to Alice.

Title—"WE ARE CROWDED, WE CANNOT TAKE THEM IN, WE MUST HAVE MORE ORPHANAGES, MORE HOSPITALS, MORE SHOPS, MORE FUNDS."

Picture returns to Alice, her father and American girl worker at orphanage gates.

Title—A GLIMPSE INSIDE.

Inside the gates, Alice and her father and American girl worker face crowd of children in pathway.

Title—AND THEY WAIT PATIENTLY AT THE ORPHANAGE DOORS DAY BY DAY; KNOCKING, KNOCKING; HOPING THAT SOME DAY THEY TOO MAY PASS THROUGH INTO THE MAGIC REALM OF HEALTH AND HAPPINESS.

Alice, her father and American girl worker leave orphanage, with children standing outside gates clamoring to get in.

Title—A PLEA TO YOU, THE SOLE HOPE OF THE HELPLESS STARVING THOUSANDS.

Large number of children facing camera. In rear of scene, large banners are raising, forming, one letter at a time, the words, STAND BY US AMERICA.

Close view of children's faces, with arms outstretched in appeal.

THE END.

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